

The flowchart consists of 12 empty rectangular boxes connected by arrows. The connections are as follows:

- Top-left box points down to the box below it.
- Top-middle box points down to the box below it.
- Top-right box points left to the middle-right box.
- Middle-right box points left to the middle-middle box.
- Middle-middle box points down to the box below it.
- Middle-middle box points left to the middle-left box.
- Middle-left box points down to the bottom-middle box.
- Bottom-middle box points down to the bottom-most box.
- Bottom-middle box points right to the bottom-right box.
- Bottom-right box points up to the middle-right box.
- Bottom-left box points up to the middle-left box.

A hand holding a black marker is pointing at the bottom-most box, which is highlighted with a red border.

Global Broadcast Information Portal



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Mr. Childers' work has been cited in several national and International publications, including these:

Five Essays on Copyright in the Digital Era  
Turre Publishing

Research on High-Profile Digital Video Production  
Digital Content Association of Japan

Video Podcasting in Perspective: The History, Technology, Aesthetics and Instructional Uses of a New Medium  
Journal of Educational Technology Systems

Video Podcasting: When, Where and How it's currently used for Instruction  
The National Convention of the Association for Educational Communications and Technology

Preservation of audiovisual mediums: Problems and challenges  
Platform for Archiving and Preservation of Art on Electronic and Digital Media  
Centre of Expertise in Digital Heritage

P2P Technology Trend and Application to Home Network  
Electronics and Telecommunications Research Institute Journal

Peer To Peer Computing - The Evolution of a Disruptive Technology  
Idea Group Publishing

Peer-to-Peer Systems and Applications  
Lecture Notes in Computer Science  
Springer Berlin / Heidelberg

Internet TV: Don't Touch That Mouse!  
Tim Gnatek  
New York Times

## **Feedback**

Please feel free to contact the author if you have any questions or comments. Your feedback is greatly appreciated.

You can contact the author here: [www.KL7AF.com](http://www.KL7AF.com)

## Foreword

Welcome to the subtle art of influencing people.

Manufacturers, Businesses, Organizations and Governments all have the desire to influence people by many means. Influencing the decisions or actions of people is an art form that is practiced on a daily basis and has achieved a very notable success rate. Understanding the art behind the magic of influencing people can help others replicate this achievement.

The musical inspiration for this guide is Louis Armstrong - We Have All The Time In The World.

I would like to thank James Davey at Broadcasting World for allowing me the opportunity to create this guide.

It is my sincere hope that the reader finds this information beneficial.

David Childers

[www.scenicradio.com](http://www.scenicradio.com)

January 2015

Posvečeno Neži Vidmar.



Sic transit gloria mundi.

A goal without a plan is just a wish.

Antoine de Saint-Exupéry

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## Introduction

People, organizations, and governments have been influencing individuals since the beginning of time. Most people today are bombarded with daily doses of informational influence that include the following examples:

- \* How people should think.
- \* How people should act.
- \* What people should purchase.
- \* What kind of clothes people should wear?
- \* How people should vote.
- \* What music people should listen to.
- \* What television shows people should watch?
- \* What books people should read?

The ultimate purpose of influencing individuals is to guide them into doing something specific or to create a specific mindset in a person. Organizations, businesses, governments or the military may attempt to influence people to support a specific objective. **1** Information influence can also be used to strengthen or create a favorable atmosphere by emphasizing a positive reinforcement. **2**

The art of people persuasion or influencing individuals comes in several forms, which include:

### \* Public Relations

This is the practice of managing the spread of information between an individual or an organization (such as a business, government agency, or a nonprofit organization) and the public. **3**

### \* Marketing

This is communicating the value of a product or service to customers, for the purpose of selling that product or service. **4**

### \* Propaganda

This is a form of communication that is aimed towards influencing the attitude of a population toward some cause or position. **5**

The ability to effectively influence people is determined by the skill of presenting the information and the complexity of the distributing of the content. The information, opinions or facts must also be presented in a subtle method to enable the audience to acknowledge it in a positive manner.

## **Influence Planning**

Everyone would like to change an opinion about something, but changing the world's opinion about something specific can be a daunting task. Informing and educating people, so they fully understand your cause and join it requires thought and planning.

Envisioning, creating, distributing and monitoring the impact of an influence campaign can be a long process, which may become confusing and overwhelming if it is not well managed and carefully planned. Designing a multimedia strategy will help the process of research, planning, creation and distributing the content flow efficiently. The most effective force for achieving a quality product is to do it as a group, with all the people involved in the overall campaign or project.

The following sections break down the process of creating an influence campaign strategy document into simple steps. If you already have an overall campaign strategy document, some of these steps will be complete already. You can use the overall strategy document to feed into the project planning strategy.

### State Your Goal

It is not enough to have a general idea; the goal should be specific and actionable.

What does your campaign or project want to achieve? It is not enough to have a general idea - your goal should be specific and actionable so it can guide what you do. If you have already established your campaign goals, the goals should be used as a guide in the completion of the project. It is critical to have a clear campaign/ project goal.

Your goal should be specific; for example: "We want men in this country to know that domestic violence is a crime." "We want to reduce rates of domestic violence substantially in this country." "We want police officers who do not enforce domestic violence laws to be charged with breaking the law." Be clear about each of your campaign/ project goals because these will be used to inform the media you make.

### Create Your Proposition Statement (Or Theme)

The next step in creating a strategy involves defining the issue. What is the problem and what do you think the solution is? You should be able to state this in just one or two clear and concise sentences. Getting this statement right is an ongoing process - you may need to make changes while developing your strategy over time. People should understand, through the project that you create, what the issue is and what it is you are proposing to do about it.

Examples of proposition statements: "We need to stop child trafficking in Nepal; we must enforce the law against child traffickers." Alternatively, "Animal cruelty should be prevented; we must change the law to ensure that all animals are protected."

### Have Clear Objectives for Making Media

Objectives are even more specific than your goals. Objectives need to be SMART:

**S:** Specific

**M:** Measurable

**A:** Achievable

**R:** Realistic

**T:** Time-bound

Though you may have only one or two concrete goals, you need to be precise about how you will achieve them. A good strategy may be multi-pronged and multi-faceted. For example, your strategy can include one objective to raise awareness among men about why domestic violence is wrong. Another objective can target the broader international community, asking them to get involved by telling governments and police to enforce the laws that prohibit domestic violence. You also need to be clear about how the campaign you create will help to achieve these objectives.

While you may be ready to write down your objectives in this early stage of making your strategy, you will probably want to return to this section later once you have worked through the rest of the process. This is because SMART objectives must be very clearly defined, which means that you will need to define your target audience and decide the multimedia format/s you will use.

An example of a clear objective is: "Our podcast should encourage at least 2,000 people to sign a petition about police inaction on domestic violence within one week". Another example is: "5,000 people should see this video about domestic violence within two weeks."



## Do Research

When you know what you want to achieve, you will probably discover that you need to know more about your issue. The next step will be to do some research, keeping your goals and objectives in mind at all times. This research may involve the following:

- \* Background research.

Dig out old reports and data created by your group or affiliated partners. Write a brief history, map out what information exists and look for new information where this is required.

- \* Previous efforts and campaigns.

What have other organizations or individuals done to support this cause? Were they successful? Why or why not? Doing this will help you identify what to avoid and what to pursue.

- \* Context mapping.

Know what is happening right now in relation to your cause. What are the key events that have recently taken place and what are the events that will take place in the near future that may have an impact? Identify the key spokespeople for this issue and what key terms are being used by different groups. What messages relating to this issue are reaching different stakeholder groups, which messages are failing to reach them, and why?

Once you have completed this research, you might want to adapt your proposition statement, your goal/s or your objectives by re-articulating them to take account of what you have learned.

- \* Identify your target audience and participant communities.

There are generally several communities involved with an issue, and all of them can be considered stakeholders. It is important to list all of the stakeholders, as you need to know everyone who has the power to influence your cause and help make a change. Knowing all the stakeholders will help you define your target audience and participant communities.

## Types of Stakeholders

- \* Allies – people and organizations who already support what you do.

- \* Adversaries – people who oppose the change you want to see.

- \* Neutral – people whose position or attitude is unclear or who have not become actively involved in this issue.

You should identify your stakeholders using these three categories and have discussions about why you see them in this way. It is only after you understand where different audiences stand that you can prioritize them according to their influence and importance in terms of your objectives.

## Target Audiences and Participants

“Target audiences” means the people who can actually make the change that you want to see. “Participant communities” means people you’d like to see becoming a part of your media campaign or project. These are the people, organizations and groups who will watch your project, help distribute it and provide different forms of support. Some of them will be active participants and some passive.

It is important to define your target audience and participant communities because, very often, a media campaign that has been designed for everyone ends up being for no one in particular. Successful films, television programs, newspapers or posters are never made for “everyone.” On the other hand, a well-made media campaign that targets a specific audience can very easily end up being liked by many different groups of people.

Using the list of stakeholders you’ve created, identify a target audience (or audiences) for your media campaign and define the groups of people who will become your participant communities. Identifying these two groups will help ensure that your media is effective.

For instance, if a media campaign is seeking to ensure ethical practices are adopted by mining industries, the mining industry, and the government are likely to be the target audiences. These are the people who have the power to make the changes you want to see.

Communities affected by mining and national or international environmental advocates will likely be the participant communities. These are the people who will become involved by consuming and distributing your media and by taking action to support your cause. The target audiences and the participant communities may overlap; for example, a

media campaign that asks for behavioral change in men who commit, condone or ignore domestic violence might identify these men as both the target audience and the participant community.

### Audience Profiling

After you have identified your target audience and participant communities, create a profile for each that includes details such as:

- \* Demographics – Race, gender, ethnicity, age, education, religion.
- \* Geography – Local, national, international, remote, urban, rural.
- \* Attitudes – How do they perceive the issue, how proactive they are? What would it take to get them to take action?
- \* Media habits – What media do they have access to, use and like?
- \* Culture – What is their cultural background, what languages do they speak or read?

### Craft Your Message

This is a critical step in creating your strategy for creating a successful campaign. Your message is what will pull people toward your campaign. Through your research, find out what needs to be communicated and how. There can be several messages that you send to different stakeholders, but they should all lead to the same goal.

Remember that an effective message should:

- \* Be simple and explain the cause clearly, without ambiguities.
- \* Emphasize the critical importance of the cause.
- \* Tell people something new, something they had not thought about.
- \* Be engaging or interesting.
- \* Articulate the need to take action, and provide a solution.

It is important to remember to ensure that your message is clear and can stand up to criticism when crafting your message.

Once you have created a message for your campaign, you should test it out on a representative audience from the target and/ or participant communities to ensure they respond to it.

### Creating an Effective Message

When Oxfam International wanted to create a message that would encourage people to pressure their governments to invest in education in developing countries, they used evidence that shows that education reduces poverty levels to develop this message:

“Basic education helps break the cycle of poverty.”

However, when they tested this message on focus group audiences, they found it did not motivate them to act. Instead they found that this simpler message received a much stronger response:

“Education is every child’s right.”

Once you have given your audience a clear message that states the problem or issue, you need to take them to the next level. You need to motivate or inspire them to get involved to bring about the change you are seeking.

### Create a Call To Action

All of the media you make to support your advocacy campaign or project should state clearly what action you want people to take. Although your campaign can generate awareness about the issue/s at hand, it is not this awareness in itself that will create change. You have to be very strategic about your call to action, because it is this action that will bring about the change you desire.

### A Call To Action Should:

- \* Be actionable! It should not be something people find extremely difficult to do.

- \* Compel people to do something.
- \* Provide options for different levels of engagement.

### Identify Resources

There are two ways to address the issue of resources when you are creating your strategy for making media.

- \* Design the strategy for making the media and then work on pulling the resources required together.
- \* Map out the resources you know you have and decide the media you will make, using only those resources.

When deciding which option you will use it is important to be realistic. Know what kinds of resources are available within your group or organization and what you may have access to through your supporters and networks.

For instance, you might already have a video camera that you can use, or a filmmaker or volunteer in your organization who can make a video. This will bring down your production costs immensely. You may have a partner organization involved in community radio that could help you get free airtime for your audio content. On the other hand, if you need to hire a filmmaker to make a film, or if you need to pay radio stations for airtime, this could put a huge financial burden on your organization.

It is best to create a rough budget for your media campaign at the beginning, that sets out what funds and other resources you will have access to. Seek the advice from people who have done similar campaigns, as media production often has many hidden costs.

Different kinds of resources you may need to include:

- \* Human resources. (People, skills, and time)
- \* Financial resources. (Access to funds)
- \* Intellectual resources. (Access to knowledge and information)
- \* Material resources. (Access to equipment, and tools)

### Budgeting and Funding

Once you have made an estimate of what resources are available, you can create a budget. You can then work from this document to ensure you do not spend funds you do not have.

It is always best to try and plan ahead for your media-making needs by including funding for this in your overall campaign or project budget. If you do not have adequate funds available, there are organizations, trusts and foundations that provide funds for rights-based media campaigns. Approach them with your proposal and funding requirements. Approach other organizations and individuals who might want to be partners in this campaign or project and who can bring in their own resources.

### Make Your Media: Choose the Right Format, Tactics, And Tools

Media should not drive your overall campaign. It should be a way of achieving your goals and objectives by relaying your message and calling for action. Decide on your media format, tools and tactics only after you have completed the earlier strategic steps. Then you can decide which media you want to use and whether they will be distributed online or offline (or both). Answering the following questions will help you select the right media format.

- \* Which media formats do your participant communities have access to?
- \* Which media formats do your target audience/s follow the most?
- \* Which media format can best carry your message?
- \* Which media format will be most likely to encourage people to take action?

### Formats

Media formats might include video documentaries, print posters, blogs, audio podcasts, recorded street theater performances, radio drama or SMS (text message) urban games. You can use a combination of media formats and tools to spread your campaign message to different audiences. For example, you can send out video footage of human rights violations to national television stations. To ensure this receives widespread general attention in your country, you could also have a blog that regularly updates your global audience about new footage you have obtained. This can

provide information regarding where it has been broadcast and shares responses you have received from audiences, relevant organizations and government bodies.

### Tactics

There are several ways of putting your message across with the media you make, but usually you will be able to identify a “best” approach. Tactics are the methods that are used to address your individual goals and objectives within your overall strategy. Your media tactics should help you communicate with your target audience and participant communities. They should be used to convey messages that will appeal to their tastes, habits, and interests. This might include using humor to appeal to a young audience, or group mobilization to bring about a collective action. It may involve expressing complex data in striking visuals to get a message across clearly, or broadcasting compelling stories of personal experiences. This will ensure that this is heard by those who have the power to change the situation.

### Tools

Tools are what you use to create, promote and distribute your media. There are many ways to produce media, but you should be able to identify a ‘best’ way based on your understanding of your audience, goals, and resources. For example, the media format you have chosen to use may be video, but there are many tools you can use to do this. Some of these tools include the following: mobile phones, digital stills cameras, professional cameras, handycams, flipcams, archived footage, etc. If you are only interested in putting your video on the internet, mobile phones and flipcams may be useful tools to use. If you want to broadcast your video on television or in the cinema, it will be better to use high-quality equipment. Editing and distributing your video requires additional tools.

### Security and Privacy

Producing and distributing media can involve risks. You may need to photograph or film in places where others, including governments, corporations or public officials, are involved in illegal activities. You might need to access documents that could incriminate people. You may need to hide media or documents that need to be kept private and secure.

Anyone who is producing media should be careful about their personal security, but it is even more important to be mindful of the risks your media may cause for others. If you need to film in risky areas, then do so inconspicuously. If you need access to confidential documents, work with the utmost secrecy and understand how to encrypt documents and hide your digital footprints. Talk to the people involved in your media campaign and discuss the risks with them. Allow them the option to withdraw.

Get the consent of everyone who is participating in any media production, including minors under 18 years where this is possible and appropriate. Be sure you store documents and footage in a way that will not lead to risks for yourself or others. You should always provide people with options if they are participating in the creation of your media. You might conceal a face or voice on camera, or keep the source of documents anonymous.

Even if you do not think you are working in a risky environment, it is important to ensure the safe and remote backup of the data and footage you have collected.

### Create a Timeline

The effectiveness of a media campaign largely depends on timing. Your media should be released when the need for it is greatest. For example, you could release a photo-journal of human rights violations against women when authorities launch an event promoting the equal rights of women or when they make claims about the improving state of women’s health.

There are issues that are not so time-bound, but even with those it is necessary to make the media campaign topical and relevant to current events. For example, a poster campaign about children’s rights may get more attention if it is released when a news story on this issue has made headlines. It could also be launched on “Stop Child Labor Day” or “International Children’s Day of Action.” This will allow you a greater opportunity to mobilize the support of participant communities and get media coverage.

In planning a timeline for your media production and distribution, consider how long your media strategy will continue. For example, if you are engaging in a three-year campaign, your plan for making media may not begin aggressively. If your overall campaign will be short, getting people’s attention from the start will be critical.

### Your Timeline Should:

- \* Show the period of planning and production of your media.
- \* Show when your media will be released.

- \* Include which messages and media are to be sent out and when.
  - Example: 50 email or text messages over a one-year period.
- \* Allow for a progressive build up to the whole campaign if you are planning to create multiple media.
- \* Relate important events to your media campaign and allow for flexibility to respond to events as they unfold.
- \* Be realistic and achievable.

### Evaluate outcomes and Measure Your Impact

It takes much effort to ensure that people remember your message and take action on it. This is why it is important for you to measure the impact of your media campaign or project. You need to know what works and what does not. You must also be able to assess whether you have achieved your planned objectives.

### Media Impact Indicators

You should decide on the media impact indicators before you create your media. These should be developed from your objectives, and they should be able to measure what your media has achieved. The fact that people consume your media does not, in itself, constitute impact. Impact means people taking the action you called for. For example, if 10,000 people read your blog, you can count that as a good response. However, when 200 people who visited the blog attend the rally as you asked them to, that is impact.

Media Impact Indicators may include several things that can include:

- \* The number of people who visit your website and sign the petition.
- \* A formal response from the government when you lodge a petition to them.
- \* An increase in media coverage of your issue.
- \* A change in the laws you are campaigning against.

### Measuring Impact

Once you have the required data, you can evaluate the effectiveness of the media you created. There are now many tools for analyzing your online media outreach, and these can help you collect data. You will know how many people you were able to reach by measuring the impacts of your media, whether they included the right audiences and whether you sent the right message and created the desired impact. The measurement of impacts should be ongoing so that you know if your strategy is working and can make changes accordingly during your media campaign, rather than after it is complete.

Examples of media impact might include, “1,000 people visited the website in a one week period, and 800 signed the petition telling police to arrest domestic violence perpetrators”. Another example is “There was a 500% increase in monthly coverage about domestic violence in selected major newspapers.”

### Documenting Impact

It is important to broadcast your success stories to the world. The more people know about the positive impact of your campaign, the more likely they are to get involved. If you have designed your media campaign in various stages and it is progressive, then the impact from one stage can provide momentum for the next stage. It helps tremendously if you can demonstrate and document the achievements of your media campaign as it is happening. This can make the target audience more responsive, and inspires others to join in and take action. You will also be creating a document that your organization and other advocates can learn from. **6**

## **Influence Operation Classification**

Influence operations are classified using three different categories of methodology.

### Content

The most common and useful method of program classification is content. News reporting, commentaries, announcements, educational or informative documentaries, music, interviews, discussions, religious programs, drama, and woman's programs are examples of content classification.

### Intent

Classification by this method is useful for the media creator in planning the response they wish to obtain from their media production. Content is produced to induce such emotional reactions as happiness, concern, nostalgia, fear, and frustration.

### Origin

Classification by this method pertains to the source of the media production: official, unofficial, authoritative, etc. **7**

## **Social Media Promotion**

Social media promotion centers on efforts to create content that attracts attention and encourages readers to share it across their social networks. The resulting electronic word of mouth refers to people share via the Internet (e.g., websites, social networks, instant messages, news feeds) about an event, product, service, brand or company.

### Social networking websites

Social networking websites allow individuals to interact with one another and build relationships. When organizations join these social channels, the public can interact with them directly. That interaction can be more personal to users than traditional methods of outbound marketing & advertising.

Social networking sites act as word of mouth. Social networking sites and blogs allow followers to “retweet” or “repost” comments made by others about a concept or item that is being promoted. By repeating the message, the user's connections can see the message, therefore reaching more people. Because the information about the item or concept is being put into the public and is getting repeated, more traffic is brought to the organization.

Organizations can interact with individual followers through social networking sites. This personal interaction can instill a feeling of loyalty into followers. Also, by choosing whom to follow on these sites, concepts can reach a very narrow target audience.

Social networking sites also include a vast amount of information about what concepts and information that people might be interested in. Through the use of new Semantic Analysis technologies, marketers can detect attraction signals, such as content shared by people and questions posted online. Understanding of attraction signals can help the planners to target relevant prospects and marketers run micro-targeted campaigns.

### Mobile Phones

Mobile phone usage has also become beneficial for social media marketing. Today, most cell phones have social networking capabilities: individuals are notified of any happenings on social networking sites through their cell phones, in real-time. This constant connection to social networking sites means products and companies can continually remind and update followers about their capabilities, uses, importance, etc. Because cell phones are connected to social networking sites, advertisements are always in sight. Also, many companies are now putting QR codes along with products for individuals to access the company website or online services with their smart-phones.

### Approaches

There are two basic approaches for engaging the social media as marketing tools:

#### \* The passive approach

Social media can be a useful source of market information and a customer's voice. Blogs, content communities, and forums provide a place for individuals to share their reviews and recommendations of brands, products, and services. As a result, social media has become an inexpensive source of market intelligence which can be used by marketers to track problems and market opportunities. Unlike traditional market research methods such as surveys, focus groups, and data mining which are time-consuming and costly, marketers can now utilize social media to obtain 'live' information about consumer behavior. This can be extremely useful in a highly dynamic market structure in which we now live in.

#### \* The active approach

Social media can be used as a public relations and direct marketing tool. It can also be used as a communication channels (targeting specific audiences with social media influencers) and as customer engagement tools. Many businesses, organizations and government agencies initiate some form of online dialog with the public to foster relations with customers and users.

### Engagement

Customers and stakeholders are participants rather than viewers. Social media allows anyone and everyone to express and share an opinion or an idea somewhere along the business's path to market. Each participating consumer becomes part of the marketing department, as other customers read their comments or reviews. The engagement process is then fundamental to successful social media marketing.

With the advent of social media marketing, it has become increasingly important to gain customer interest that can be eventually translated into a buying behavior. New online marketing concepts of engagement and loyalty have emerged which aim to build customer participation and reputation.

Engagement in social media for the purpose of your social media strategy is divided into two parts:

\* Proactive posting of both new content and conversations, as well as the sharing of content and information from others.

\* Reactive conversations with social media users responding to those who reach out to your social media profiles through commenting or messaging.

Traditional media is limited to one-way interaction with customers or 'push and tell' where only specific information is given to the customer without any mechanism to obtain customer feedback. On the other hand, social media is participative where customers can share their views on brands, products and services. Traditional media gives the control of a message to the marketer whereas social media shifts the balance to the consumer. **8**

### Strategic Social Media Planning

Social media is like a river you swim in. It is always flowing past, sometimes carrying us along, and sometimes dumping us on the rocks of the shore. It is important to think incrementally of the strategy so that it can adjust to changing conditions. The advice is to experiment often, fail quickly and learn, learn, learn to allow you to adapt your strategy. Think in 6 weeks or 6 months, not 3-year cycles. Keep an eye on the goal, but be ready to change how you can achieve the goal.

As you get a sense of how social media is helping you achieve your communications strategy, you can begin to fold social media evaluation into your overall communications evaluation work. Keep what is working. Adjust the things that might be working. Stop doing the things that aren't working. Sometimes it takes both experimentation and time to find out if something is working. So do not give up too quickly. **9**



## Social Media Planning

### Organize For Success

It is important to organize yourself internally in a way that will allow you to trigger social media adoption across the organization, as well as scale your strategies effectively. You have to be prepared to put resources in place if you truly want to build strong communities on the Web around your message as well as amass an army of Social Media Practitioners (SMPs) internally. You have to secure commitment from the top of the organization down to the people who manage the communities.

### Enable & Guide

Enablement is key to successful social media adoption. It is important to provide the right guidance and training to those SMPs who want to engage on behalf of your message. They may not do this because do not know how to do it or could potentially do it in an inappropriate manner.

### Build Infrastructure

Equip your teams with the right tools and train them on how to use them. The combination of technology and knowledge will ensure you have a consistent approach and a central infrastructure, which will help avoid duplication and reduce costs. Most importantly, you will be enabling teams to start using engaging more often and in the right way.

### Communicate and Replicate

Establish clear channels and forms of communication internally. It is especially important when you work with multiple stakeholders across groups and geographies. Find the processes that work and replicate across your organization. Make it as easy as possible for teams to integrate into their strategic and tactical plans. Removing barriers will help speed adoption.

### Strategize and Measure

Having an objective-driven strategy is critical. Because there are virtually no limits to the variety of social programs you can run, it is vital to set clear objectives up front and measure against them.

Successful programs do not happen overnight. You need to invest time and energy into figuring out what works for you. It is okay to experiment and make mistakes. However, if you fail, fail quickly – calibrate and recalibrate consistently to get to that right formula or approach.

### Inspire and Lead

Share your passion as much as you can internally. Inspire and empower your team members across the organization. You must lead by example. Do not forget to share the best practices that you learned to make it easier for others to follow in your footsteps.

### Innovate and Partner

Innovate consistently. Look for new and different ways to engage and delight your target audience. Also, partner with others to create magical social experiences!

### Be Prepared

Always be prepared for the unexpected. **10**

### Find Your Audience

Assuming that you know where your potential target audience is located can get you into a situation where you overspend on your ad budget. Taking the time to research your target demographic and find out where they spend their time online and on mobile services will only save you money and time in the end.

### Do Not Overspend

Do you really need to spend hundreds of thousands of dollars on one ad campaign? Are you paying attention to your daily and monthly spending with ongoing ads that are charged to credit cards and easily forgotten, like Facebook Ads, LinkedIn's Display Ads and the tried and true Google Adwords? The internet is a treasure trove of information. Spend your time before you spend your money.

### Keep It Short

If you thought mastering the 140 character tweet was easy, you are in luck. Folks have a short attention span, and you will need to use those 140 character elevator pitch skills you have been hoping to catch their eye as quickly as possible. You can then use your content skills to make their attention stick to your brand long enough to engage.

### Do Not Forget Your Calls to Action

Marketers talk about calls to action often. There is a reason for that: people are simply more likely to engage with your brand if you tell them to ... then make it easy. Make it clear what you need your potential community members need to do will make it that much more likely to get done. Whether you need them to click a button, fill out a form, retweet something for you or whatever else you can think of. Remember, social advertising is all about engagement - make it simple.

### Revere Relevance

Make sure your social ads are relevant to the audience they are being delivered to. Promoting pictures from your organization's latest fundraising efforts for pet advocates would be a great fit for Facebook or Twitter, but LinkedIn and Slide Share most likely won't be a fit for that type of content. In the end, relevance is key.

### Keep It Simple

Great use of keywords and appropriate audience targeting are not going to help you if you do not follow the KISS rule (Keep It Simple Stupid). Once you get your potential customer engaged, do not make it difficult to interact with or participate in your ad campaign. The fewer clicks you ask folks to make, the shorter the forms you have them fill out, the easier you make it for them to share and interact, the better your social advertising campaign will perform.

### Engage and Entertain

We all know the golden days of a captive television or radio audience are long gone, but the tendency to broadcast is still there. You are tossing your brand voice into a sea of hundreds of thousands of brand voices. People choose which ones they listen to, and the more engaging, human and entertaining or informative you can be, the more likely it is that they will choose you. Once people choose a brand, they are 64% more likely to become a brand loyal to that brand.

## **Public Relations Perspective on Social Media**

### Think Before You Jump

Decide what your goals are before you create your social media plan. Be realistic about the amount of time you can dedicate to social media. You cannot just push content out and hope for people to respond. You have to engage in the resulting conversation. However much time you think you will need to spend participating in the dialogue, double it. Then double that.

### Social Media Is a Team Sport

You might lead public relations or community management, but social media is not just for you. There are opportunities for customer service, business development, even HR to get involved. Think of yourself as the “hub” of the social media wheel. As central as you are, you still need multiple spokes to move forward. Take an inventory of your tools. Develop a “Social Collateral List” consisting of:

- \* Social platforms relevant to your brand or client.
- \* Effective tactics you’ve seen and/ or used.
- \* Content marketing tactics/channels.
- \* Social resources available, such as free image database for your blogs, blog comment platforms, content syndication tools, polls/survey tools, and newsletter publishing systems.

Own your online identity and produce great content. If a reporter were to search your company name right now, what would they find? How much of the information have you contributed towards search results? Think “SEO for PR.” The content you create could be a resource for a journalist, blogger or a prospect. Here are a few tips to ensure your content is shareable and optimized:

- \* Eliminate jargon.
- \* Use keywords (Google AdWords, or Google Trends can help you identify the best terms).
- \* Hotlink and bold critical words and phrases.
- \* Research free SEO tools.
- \* Use anchor links.
- \* Optimize the first 250 words.
- \* Be timely and relevant.

### Know Your Customers

What social networks and which types of content drive the most traffic to your site? What time of day do people seem to engage the most?

### Do Not Be Afraid To Try Out New Tools

(Do not be afraid to toss the tools to the side if they are not working.)

If you think QR codes might be a hit for your next campaign, go ahead and integrate them. Keeping current with technology is a core requirement of the “social” publicist. It is important to know when to cut your losses though. If you do not have much to show for that QR code, scrap it and experiment with something else.

### Promote Your Successes

This takes place in two ways: 1) media engagement and 2) media re-purpose tactics.

- \* Media engagement:
  - Comment/respond to the post from a key staff member (preferably a high ranking executive).
  - Monitor comments and answer appropriate questions.
  - Thank positive commenters.

- Acknowledge respectful criticism.
- Submit articles to social article sharing sites.
- \* Media re-purpose tactics:
  - Include “As seen on” section of the homepage.
  - Include “As seen on” section in email signature.
  - Post to online newsroom.
  - Post to social accounts.
  - Message to all fans/members.
  - Write a follow-up blog post for your corporate blog linking back to key articles.

### Create a Routine

Look at the social networks that you use the most and create a timeline to help you become more efficient in their use.

Here’s an example:

- \* Review follower list and identify people to follow back (one time, daily).
- \* Review lists you’ve been added to, decide whether or not to follow (one time, daily).
- \* Respond to those you mentioned or replied to you (two to three times, daily).
- \* Check and respond to direct messages (two times, daily).
- \* Read “home” stream and identify people to retweet and/or respond (two times daily).
- \* Identify new people to follow (two to three times weekly).

### Do Not Forget the Conversation

Participate in live Twitter chats to connect with your target audience. Consider virtual desk side briefings for journalists and bloggers that you cannot connect with in person.

### Learn Your Monitoring Tools

If your client or employer is not willing to invest in “listening” technology, do not worry. There are several free tools on the Web. Here are some: set up Google Alerts for your name; the organization; the person in charge, the executive team, spokespeople, and highly visible team members; and competitors. Next create a digital dashboard you can review at a glance. Try a Web-based platform like Addict-o-matic, which pulls in online mentions across major search engines and social platforms. Experiment with BlogPulse to track who is mentioning your organization on various blogs. You can even find links back to your clients and monitor additional comments made on each post.

### Driving the Audience

On average, it takes five separate tactics to drive people to your blog or Website. If you use the same tactic in five different places, it can feel “spam-like” to those who connect with you in multiple places. Invest the time to vary your tactics, and customize messages to the particular community you target. It will make a big difference. Here are the five tactics:

- \* Who else wants to know?

Think about your content as a tool. Who would view this information as helpful? Send it to them. If you already have an email distribution list set up, this may be an opportunity to reach out. If not, handpick people in your network who may want to know and send it to them with a personalized message.

- \* Syndicate via social networks.

This is not a “one and done” technique. Change up how you share on each network. For example, on Twitter you want to post something that has a “retweet” factor. If your headline does not cut it, pull a sound bite or quote along with a link back to your post.

\* Pitch as part of a trend story.

Notice many comments or other buzz around your content? Think like a producer and watch for bigger story opportunities. What happens when you identify an opportunity? Pitch where appropriate. This could mean to a larger blog, or to mainstream media outlets looking for sources.

\* Monitor and respond to comments.

The best way to have your content shared is via a third party. No one believes you are great until someone else says it. Respond to people who post comments and create a community around your content. Communities support members, after all.

\* Reuse and re-purpose.

If the content you created is relevant but not timely, think about when you can use it again in the future. Can you link back to it in a future blog post? Is there a sexy sound bite or two you can tweet out at a later time (even if it is the same day)? **12**

## Measuring Social Media

### Construct a Measurement Framework

Measuring social engagement success begins with creating a measurement framework, which maps your objectives to the appropriate strategy. A measurement framework aligns KPI's (Key Performance Indicators) with criteria to measure against. For example, if your KPI is "visibility," your framework should be structured around relevant, measurable metrics, such as page rank in search engines or designated networks. "Acquisition" could also be another KPI, which can be measured by fans and followers. A desired outcome can be ownership of a conversation or subject matter. In this case measuring against a KPI such as "authority" could include metrics like shares, media mentions, links, likes, embeds, traffic, and comments. Some of these metrics can be aggregated into things such as "share of voice" or the approximation of how relevant you may be to conversations. A measurement framework based on applicable KPI's can be applied to different facets of social business - for example separate ones can be developed for customer service, marketing, sales, R&D, etc. There are metrics that can be shared across all of these functions, but a framework should go deep in identifying what needs to be measured and where (what social properties). The framework also should be flexible enough to change as new data is introduced.

### Analyze For Meaning

The less frequently discussed aspect of social measurement is effort. This is the time it takes to derive meaning from numbers, data and fluctuations in metrics. A "measurement dashboard" satisfies the need for program architects to view all types of information at a glance. The dashboard offers valuable information on the "what," however it seldom tells us "why." Human intervention is needed to determine why there might be an increase in retweets around one form of communication vs. another. Dashboards can tell us what times of the day users may be more and less active, but the insights we derive from them requires processing that transcends the display of information.

### Measure What Matters

Measurement initiatives must begin with serious consideration of the desired outcome. On the behavioral front, raising awareness of an issue or a successful adoption rate of a platform can be sought after outcome. Advocacy can be another powerful outcome for any organization. On the economic impact front, the outcome should be focused on determining if money was made or saved. The metrics you then choose to analyze and report against align against the outcome from the beginning. Tracking irrelevant metrics is like playing a game with numbers instead of meeting your business objectives. Start your measurement initiatives with your goals, objectives, and outcomes and work your way backward toward what should be measured. Take a holistic approach and avoid the temptation to focus solely on metrics that demonstrate only short-term gain. Be prepared to update your approach and framework as your social business objectives evolve. The most important thing is to get ready for life after likes - because it is coming soon to a business near you. **13**

## Social Media Strategy Worksheet

This worksheet will help assist the planner with the understanding of the target audience and the potential social media tools. It will also help pinpoint channels that may be required to use for the influence campaign or communication activity.

### Target Audience

Describe the people/ audience you want to reach with your communication.

- \* It is important to be as specific as possible.
- \* More than one audience may be listed.
- \* Include a primary and secondary audience if applicable.

I.	III.
II.	IIII.

### Determine Objective

- \* What do you want to achieve through your social media outreach and communication?
  - This can include things that you want the target audience to do as a direct result of the communication.

Objectives examples include:

- |                                   |  |
|-----------------------------------|--|
| * Provide information.            | * Encourage a specific attitude or action. |
| * Reinforce existing information. | * Encourage interaction.                   |
| * Highlight a campaign.           | * Obtain feedback/ exchange ideas.         |

I.	III.
II.	IIII.

- \* Restate your objectives in SMART terms:

Specific – State objective in concrete, detailed and well-defined terms. What exactly are we going to do for whom?

Measurable – Objective should be quantifiable, and the source of measurement can be identified.

Attainable/ Achievable – Can the objective be achieved in the proposed time frame with the resources available?

Relevant/ Realistic – Is the objective directly related to the overall goal of your communications plan?

Time Bound – Have deadlines been set?

I.	III.
II.	IIII.

### Define Audience Communication Needs

People access information in various ways, at different times of the day, and for different reasons. If possible, define your audience needs by using market research and other data. You can use the following resources:

Describe your audiences and their health information needs.

### Goal Integration

- \* Describe how the social media objectives support the organization's mission and/ or overall communications plan.
- \* How does the objectives support other online or offline components?

\* What events (either national/state/local) present communication opportunities?

### **Message Development**

Develop key messages based on the target audience and objectives identified.

- |     |       |
|-----|-------|
| I.  | III.  |
| II. | IIII. |

### **Resources and Capacity**

\* Determine which organization personnel will be responsible for implementation, of the objective.

\* Determine the number of hours they can allocate for content creation and maintenance.

### **Identify Social Media Tools**

Determine what tools will effectively reach your target audience. Match the needs of the target audience with the tools that best support your objectives and resources.

- |     |       |
|-----|-------|
| I.  | III.  |
| II. | IIII. |

### **Define Activities**

Based on the previous elements from above, list the specific activities that will be undertaken to reach the communication goals and objectives.

- |     |       |
|-----|-------|
| I.  | III.  |
| II. | IIII. |

### **Identify your key partners and their roles and responsibilities**

- |     |       |
|-----|-------|
| I.  | III.  |
| II. | IIII. |

### **Define Success for Evaluation**

What are your measures of success? Your measures of success may be different depending on your goals and objectives.

- |     |       |
|-----|-------|
| I.  | III.  |
| II. | IIII. |

### **Evaluate**

Create an evaluation plan. See the Social Media Evaluation Worksheet [next page] for more information.



## Social Media Evaluation Worksheet

This worksheet focuses on developing a fundamental structure for evaluating social media activities.

### Developing the Model

Using the activities, and objectives determined in the social media communications strategy document, consider the following for each activity in your program.

Note: There may be multiple inputs, outputs, and outcomes for each activity listed.

\* What are the resources that will be needed to be in place for the activities to happen?

- This includes both tangible and intangible resources or assets.

\* What are the results of each of these activities?

- These are typically tangible.

\* What is the expected outcome of the activities and or the results?

- These are typically intangible.

If possible break the outcomes into short-term and long-term. The outcomes may be very similar to, or the same as, the objectives that were developed in the Social Media Communication Strategy Worksheet.

### Developing the Questions

Based on the input, output, and outcome that is identified from the above questions, think about how these can be measured and what data can be collected.

#### Input

How can each of your inputs be measured, counted, or otherwise evaluated? For example, if one of the inputs is "messages developed by communication specialists," what elements of this input can and should be measured?

Example evaluation question: How many audience-tested messages have been developed?

Evaluation question 1:

Evaluation question 3:

Evaluation question 2:

Evaluation question 4:

#### Output

How can the products of your activities be measured? For social media activities, these questions may utilize web analytics, such as click-throughs and page views, or they could include numbers of friends, followers, or messages posted.

Example evaluation questions:

\* To evaluate outputs of a Twitter account: How many messages did we post (during a set time frame)?

\* How many of these messages were retweeted? How many followers did we acquire?

Evaluation question 1:

Evaluation question 3:

Evaluation question 2:

Evaluation question 4:

#### Outcome

Outcome can often be harder to measure than outputs, but offer great value. The evaluation questions for the outcome will likely come from the SMART objectives that were developed earlier. For example, if the objective were to increase by 5% the number of target audience members who were aware of the campaign, the evaluation question would reflect this objective.

Evaluation question 1:

Evaluation question 3:

Evaluation question 2:

Evaluation question 4:

## Multimedia Planning

The most important part of media production is the planning, which will encompass many factors. This will also determine how the video is implemented and should be reviewed well in advance of the creation of the video.

At least one rehearsal should be carried out if the video is not live. This should include all participants and equipment used. Any observed discrepancies should be addressed and discussed after the rehearsal.

When reviewing the planning and production for the development of a video, it is important that feedback is solicited from the presenters, sound people, and / or set design personnel. It will also allow each group to collaborate among themselves and make any recommendations or alterations they think are necessary.

Visualize the planning process with sketches, drawings or storyboard and notes to incorporate everything desired within the video. The sketches and drawings can convey information that plain text may not be able to do. Try to be as comprehensive with notes as possible.

A timeline should be used when planning lengthy media projects as this will allow the project to be broken up into smaller sections. Individual sections can receive greater attention than a very large continuous project timeline.

It is extremely important to use realistic goals when planning for the media project. This will eliminate stress and confusion for all involved parties. Using unrealistic production goals can have an adverse influence on the final product.

### The Nuts and Bolts

Media planning must answer three important questions:

#### Who, What, Why

- \* Who is the video for, what is the intended audience?
- \* What is the video about?  
(If possible, identify an issue or a cause rather than identifying a person.)
- \* Why is this video being made, what is the purpose of the video?

It is very important to make these 3 “W”s very clear in the planning. Defining the audience will help the video to attract a more receptive audience.

#### What Should the Video Convey?

- \* Inform.

Make the audience aware that something exists.

- \* Educate.

Make the audience knowledgeable of the presented information. Provide a history, go into detail about it.

- \* Entertain.

Give the audience an opportunity to smile or laugh.

- \* Engage.

Motivate or inspire the audience.

- \* Memorable.

Leave a good lasting impression on the audience.

#### Keep It Simple Stupid (K I S S)

Simplicity is the key. Use creativity. Money is not the object, being unique is. Make the video stand out.

Make the content understandable to a broad range of people, regardless of educational or cultural background.

### Content

Repeat the main concept of the video several times throughout the production, to reinforce it. It is important to vary this message, without over emphasizing it or excessive repetition.

The video should be to the point, without using a lot of “fluff” or “filler”. It is important to be clear and concise with the presentation. Using “filler” material can confuse or annoy the audience and detract from the overall quality of the production.

Each video should stand on its own if a series is being created. However, all the individual videos should complement the other videos in the series.

### Elements of the Video

All videos should have three elements, which is the same concept as writing a paragraph.

#### \* Introduction.

This element conveys what the video will be about and is the most crucial portion. You must make the case for the audience members to continue watching.

#### \* Body.

This element presents the bulk of the video content and should contain the following:

- |                                      |  |
|--------------------------------------|--|
| * Who is the video about?            | * Why is the video being made?                 |
| * What is the video about?           | * Time frame for the information of the video. |
| * Where is this action taking place? | * Closing.                                     |

This element summarizes the content of the video. It should reinforce the introduction.

### Copyright Information

- \* Check all background music for copyright.
- \* Check all background graphics for copyright.
- \* Check all background video for copyright.

Copyright statutes and limitations are different for each country, please check with your national copyright agency.

IT MAY BE POSSIBLE to use copyrighted content within a video production UNDER CERTAIN CONDITIONS within the United States. This is covered by the Fair Use Doctrine: [http://en.wikipedia.org/wiki/Fair use](http://en.wikipedia.org/wiki/Fair_use).

It is advisable to seek legal counsel regarding the use of copyrighted content under the Fair Use Doctrine. **15**

## **Basic Principles of Scriptwriting**

Some essential factors that must be considered when writing scripts are:

### Conversational Style

News should be written in a popular, informal, relaxed style, but avoiding the superficiality. The audience should not be conscious of the fact that the news is being read to him.

### Simplicity

The writer uses simple, everyday words and simple sentence structure. They avoid modifying clauses. They may make two short sentences out of one long sentence: but to avoid "sing-song" effect, he does not make every sentence the same length.

### Initial Attention

The audience may be running the risk of reprisal for tuning into a forbidden broadcast, so the announcer must gain instant and meaningful attention. The initial part of the script must convince the audience that the program will be of interest to them. The essential facts must be contained in the first few sentences to gain interest and to ensure that if the script has to be cut, nothing of major importance will be lost from the content.

### Speech Speed

The average rate of speech will vary among different announcers. The scriptwriter should time the rate of speech of each announcer in the language used and tailor the script for them to gain maximum impact in the time allotted.

### Tongue Twisters and Alliteration

Avoid words that successively begin with the same sounds. For example: "In providing proper provisional procedures . . ." Also, avoid as much as possible the words ending in ch, sh, tho. Depending on the speaker's ability, these sounds, often produce a hissing noise through the microphone when coming at the end of words..

### Numbers

Round numbers are substitutes for exact figures unless the precise, number is important. For example:

- \* "20 thousand may be used in place of "20,158,"
- \* Numbers should be written in the same manner easiest to read.  
(Such as "one-billion-200-million-50-thousand," in place of "1,200,050,000.")

### Unfamiliar Names

Avoid beginning news item with an unfamiliar name. Do not say, "John Jones announced this morning that ..." Rather, introduce the names as "The Australian Minister of Education, John Jones, announced this morning that . . ."

### Quotation Marks

The audience cannot see quotation marks. The announcer can make it clear when a quotation begins and ends by using voice inflection. Other methods may be used to indicate a quotation:

- \* In Smith's own words ... The council is sure to reject the proposal.
- \* To quote Smith ... The council is sure to reject the proposal.
- \* As Smith states ... The council is sure to reject the proposal.

### Punctuation Marks

Ordinary marks of punctuation are ignored in scriptwriting. They may be used, however, as a guide for the announced. For example, parentheses may be used to set off a phrase. Keywords may be capitalized for emphasis. Phonetic spelling may be used to help the announcer with the pronunciation of difficult words.

### Profanity and Horror

The announcer should keep with the image of being the serious and sincere spokesman. They should not use profanity in the broadcast; nor should they use horrible descriptions of battles, bombings, ship sinking's, and human suffering.

An objective report on these subjects has a legitimate place in radio and television operations.

### Abbreviations

Conventional abbreviations are seldom used. For example:

\* "Mister" is used in place of "Mr."

\* "Doctor" in place of "Dr."

\* "C.I.O." and "FBI" are familiar to American audiences but have little or no meaning elsewhere.

\* U.N. has meaning for many people, but it must not be assumed that it is understood by everyone and in the way it needs to be understood.

### **Program Format**

A fundamental principle in writing scripts for multimedia production is to standardize the content as much as possible without losing the desired flexibility. Format refers to the content of the program. Through a familiar manner of preservation, the content creator tries to establish the identity of its programs in the minds of the audience with the aim of building a regular audience. The format for a series of programs is usually established before the first program is distributed. When establishing the format for a series of programs, media production personnel should bear in mind that they must adhere to the highest standards of script writing if they are to be successful in meeting their objectives. Of great importance is the uniformity of the script. Just as uniformity in a military organization makes things easier for, everybody concerned, uniformity in radio scriptwriting makes the job easier for media production personnel.

**NOTE** - The following techniques can be adapted for use in audio productions, television broadcasts, and video productions.

### **Radio Scriptwriting Techniques**

The following techniques may be used to gain and hold the attention of the audience:

#### The Aural Sense

The special character of radio stems from the fact that it is entirely an aural medium. Since a radio broadcast depends entirely on the ears, it must work completely on the listener's image inspired by the sound waves coming from the loudspeaker. The sound of the person's voice in the radio play raises a particular image in the listener's mind of what they say. Radio writing must make the scene, idea, or thought clear to the listener as soon as it is heard.

#### The Rapid Getaway

Radio programs must capture an audience within the first few moments of the presentation, or it will lose them. Programs must present a challenge, a promise, or a conflict to arouse attention within the first few moments of their start. Valuable time cannot be wasted on elaborate introductions.

#### Power of Suggestion

A vast storehouse of scenery is in the listener's mind. Through the use of speech, sounds, or music the radio writer can suggest to the audience what the scene should be; and in their mind's eye. The audience will see anything from a post hole to the Grand Canyon.

#### Pacing and Timing

The radio writer controls the program. This is the change in quality, emotion, thought, or feeling written into the program. Timing is controlled by the director and is represented by a shift of speed in delivery.

#### Freedom of Movement

The radio writer can change scenes as frequently as desired. He can take his listeners from one point on earth to another, or even into outer space with words, sound effects, or appropriate music.

#### Conflict

Radio writers call conflict the backbone of interest in a radio script. It is used to increase the interest and retain the attention of the radio audience. Conflict is the ageless formula of a hero against the villain, good versus evil, the fight for survival, and the solution of difficult problems. It is important to know both technique and how to apply it. Application is where the imagination comes in. The imaginative application of technique is the radio writer's success.

formula. The radio writer should be constantly alert for new ideas and techniques and should not be afraid to experiment with variations on old "established" techniques.

## **Program Building**

When the broadcast script writer is familiar with the principles, mechanics, elements, and techniques already discussed, he must then turn his attention to program building. To plan, organize, and coordinate the building of a broadcast program the following construction steps are suggested:

### Purpose

The first concern of the writer is purpose. What is he trying to do? Careful thought in the statement of purpose will help audience members to recognize the value of the program and will, perhaps, induce them to tune in again.

### Research

Informational material may frequently be buried and can be brought to the surface only through research. Hidden color and details are often revealed through research. To fully present a subject or a personality, the research must be more than cursory. Finally, research gives a note of authority to the voice that the audience hears or sees.

### Writing

Writing techniques can be learned. The ability to write well is not an inborn gift reserved for a select few. Certainly, a good journeyman writer with an interest in his business will more than make up his lack." A writing assignment is not something to be feared. As previously stated, the techniques can be learned, and the art can be practiced – herein lies success. When you have turned out the last page of a script, do not put it under the glass as a rare gem. Put it aside for a while, then read it again. Without a doubt, there will be some rewriting necessary, and this is a construction step that cannot be skipped. Finally, when all the bugs are ironed out, read it aloud. The only true test of a radio script is how it sounds, not how it looks on paper. **16**

## **Multimedia**

- \* Video Production
- \* Video Encoding
- \* Audio Production
- \* Audio Encoding



## **Video Production**

A video production project can easily fall apart if it is not properly implemented. Care needs to be taken in the production of the video to avoid having the finished product appear unprofessional. It is also important that the proper equipment is used and is set up adequately.

The proper use of the camera is important to provide a quality viewing experience.

- \* Pan camera angles properly.

Follow the action as it happens on the set.

- \* Camera angles.

Use different angles to break up the overall presentation.

- \* Try to avoid transitioning to or from extreme lighting environments.

This can cause very poor video rendering.

- \* Use smooth scene transition.

Smooth image transitions will provide a quality video experience. Jerky or abrupt transitions detract from the overall Viewing quality.

### Foreground

The viewed area in the video should consist of what is being presented. Wide angle shots should only be used if the presenter is using displays or set props.

### Background

Do not use a background that will overshadow what is being presented. This will cause the audience to concentrate on that instead of the content being presented. Use soft and pleasing colors for the background.

### Graphics

- \* Use background images to enhance the content being presented. This includes pictures or displays.

- \* Use embedded captions during the video when discussing key points or emphasizing important concepts.

### Surrounding Environment

It is important to limit ambient influences that can detract from the overall quality of the video content.

These influences include:

- \* Excessive light.

- \* Excessive sound.

- \* Excessive vibration.

Use care in selecting the filming location if the video is being produced in an outside environment.

- \* Avoid areas where shadows can affect the lighting.

- \* Avoid areas where echo or reverberation can affect the audio.

- \* Record video facing away from the sun or high-intensity light sources.

### Set Area

- \* Do not clutter the set area with excessive props.

- \* Try to limit general movement around the central area being used in the video.

- \* Try to limit the number of people around the central area being used in the video.

## **Video Encoding**

### Setting Video Levels

Ensuring proper video color levels will provide a quality viewing experience for the audience.

- \* **Brightness.**

This allows the adjustment of the light intensity within the video.

- \* **Contrast**

This allows the adjustment of the reflected light within the video.

- \* **Hue.**

This allows the adjustment of the actual colors of the video.

- \* **Saturation.**

This allows the adjustment of the strength of the video color.

It is important to balance out the various video settings to achieve the highest quality content.

### Video Resolution

Use the highest optical resolution possible for capturing video.

- \* A high-quality video can be displayed using smaller dimensions with no visible artifacts present.

- \* A low-quality video can be displayed using a larger dimension. However, the video will have artifacts present.

### Frames per Second

This represents the frequency at which still pictures are displayed per second. Television PAL and SECAM standards specify 25 frames per second; while NTSC specifies 29.97 frames per second. Film is shot at the rate of 24 frames per second. The minimum frame rate to achieve the illusion of a moving image is approximately fifteen frames per second.

### Interlace Scanning

This technique uses two fields to create one frame. One field contains all the odd lines of the image and the second field contains all the even lines of the image. This is a technique for improving the quality of the video without requiring excessive bandwidth.

### Progressive Scanning (Noninterlaced Scanning)

This technique requires all the lines of each frame to be drawn, in sequence, during each refresh period. This results in a higher spatial resolution and a lack of visual artifacts.

### Deinterlacing

This technique is used to convert interlaced encoded video, such as analog or DVD material into progressively encoded video.

### Bit Rate

This measures of the rate of information content in a video stream. It is measured by using the bit per second (bit/s or bps) or Megabits per second (Mbit/s). A higher bit rate allows better video quality. Increasing the bit rate requires additional bandwidth.

### Variable Bit Rate (VBR)

A variable bit rate video uses more bits in a fast motion scene than it does on slow motion scenes of similar duration. However, it achieves a consistent visual quality. This is used to maximize the video quality and minimize the bit rate.

### Constant Bit Rate (CBR)

The bit rate remains constant and does not fluctuate. This technique is used when the available bandwidth is fixed.

### Scale

This sets the ratio in which the video will be re-scaled while it is being encoded. This can also be adjusted to reduce the bit rate of a video.

### Width

This sets the width of the encoded video in pixels.

### Height

This sets the height of the encoded video in pixels. **17**

## **Audio Production**

Audio is an integral part of the video and care must be taken to avoid poor speaking habits. Effectively communicating thoughts and ideas is absolutely critical in making the concepts understood. Care must be taken to avoid poor speaking habits. It is also important that the proper equipment is used and is set up adequately.

### Things to consider for the voice presentation

- \* Will a global audience understand the person or persons speaking?
- \* Will the people speaking in the video persuade the audience members to continue listening and watching?
- \* Will the people speaking in the video use terms and concepts easily understood by a global audience?

### Basic tips for doing vocal tracks

- \* Use proper grammar.
- \* Avoid using slang grammar or jargon.
- \* Be articulate in speaking.
- \* Do not shout or raise your voice.
- \* Use "cue" cards or scripts to avoid memory lapses.
- \* Talk to the audience, do not merely read a script.
- \* Be persuasive about the presentation.
- \* Be enthusiastic about the presentation.
- \* Avoid using excessive hand / arm motion.
- \* Avoid using excessive moving around.

### Basic tips for using the microphone

- \* Speak into the microphone, not away from it.
- \* Practice reading the script in front of the microphone.

This will help to overcome microphone phobia and allow you to concentrate on delivering a quality voice.

- \* Use proper distance between the microphone and your mouth.

Get close enough to the microphone so that your voice will not be obscured by ambient noise.

- \* Avoid getting too close to the microphone.

This will prevent sounds from your tongue or lips to be picked up.

- \* Use external dynamic directional broad frequency microphones.

This will provide the best audio spectrum during the recording process.

- \* Ensure that a windscreen is used reduce the effects of noise generated by speaking.
- \* The microphones should have a tripod or other piece of equipment to prevent it from moving around.
- \* If the video requires multiple voice artists, each artist should have their own microphone.
- \* Use the directional ability of the microphone.

Point the microphone to the source of sound on the set.

- \* Test distance the distance of the microphone from the speakers on the set.

Ensure that you can clearly record the required sounds.

- \* Avoid using the microphone around speakers or audio output devices.
- \* Avoid placing the microphone in areas that absorb sound.

This will distort the audio.

- \* Avoid placing the microphone in areas that produce echo.

This will distort the audio.

\* Avoid placing the microphone in areas that have other types of ambient sound.

This will overwhelm the intended audio you wish to record. **18**

## Audio Encoding

Proper audio encoding will capture the quality of the audio content that you desire to preserve.

Ensuring proper audio levels will provide a quality audio experience for the audience and enhance the overall video presentation.

\* Use proper sound levels.

Do not over modulate the audio recording level.

### Samplerate

This is a measurement of the frequency per second in which a snapshot of audio information is captured during encoding.

A sample rate of 44.1 kHz is commonly used for audio recording as this is the standard used for CD audio. Higher bit rates, such as 160 and 192 kbit/s, have started to become popular because of the increase in broadband Internet access.

### Channels

This sets the number of channels of the encoded audio stream. This is useful for codecs that do not support multiple channels.

### Constant Bit Rate (CBR)

The bit rate remains constant and does not fluctuate. This technique is used when the available bandwidth is fixed.

### Variable Bit Rate (VBR)

The bit rate will fluctuate and vary. This is used to maximize the sound quality and minimize the bit rate. **19**

## Multimedia Content Distribution

- \* Radio
- \* Television
- \* Video
- \* Audio

## Radio

This method is aimed at influencing attitudes towards a certain cause or position, delivered through radio broadcast. The power of radio influence came from its revolutionary nature. Like later technological advances in the media, radio has allowed information to be transmitted quickly and uniformly to vast populations. Internationally, the radio was an early and powerful recruiting tool for influence campaigns.

Radio was by far the most effective way to prevent or promote social change before the introduction of television. In many areas, it still is. Radio can be broadcast over great distances to a large audience at a relatively low cost. Through radio, a person desiring to influence others can bring their voice and all the persuasive power of their emotions to millions of people. Radio has become a powerful tool for persuasion because it overcomes geographic or national borders. It also allows access to people without distinction of their age, national origin or economic status. **20**

Radio is useful for all types of influence operations since it can reach mass target audiences quickly.

### Advantages

- \* Speed.

Radio programs can be quickly prepared for broadcast. This is important when attempting to capitalize on targets of opportunity.

- \* Wide coverage.

Radio programs can reach members of large and varied audiences simultaneously.

- \* Ease of perception.

It requires little or no effort to visualize the radio message. Illiteracy does not prevent the listener from forming his individual image as he listens.

- \* Versatility.

Radio is easily adaptable to drama, music, news, and other types of programs.

- \* Emotional power.

A skilled radio announcer can exert tremendous influence on the listener simply with pitch, resonance, inflection, or timing.

- \* Availability of distribution.

Low-quality Internet radio broadcasts can be received on dial-up connections and cellular networks. Medium to high-quality Internet radio broadcasts can be received by fiber optic, cable, Wi-Fi, and high-speed cellular networks.

### Disadvantages

- \* Network access.

Continuous Internet access may not be available for the target location.

- \* Censorship.

National network firewalls may prevent the target group from receiving radio broadcasts.

- \* Fleeting impressions.

Oral media does not have the permanence of written media. Messages may be quickly forgotten or distorted.

### Programming

Radio programming consists of planning the schedule, content, and production of programs during a stated period. Words, music, and sound effects are put together in various ways to produce the different kinds of programs. Some of the major types of radio programs are:

- \* Straight news reports (without commentary).

- \* Sports.

- \* Musical (popular, folk, classical).

- \* Interviews.



\* Drama.

\* Speeches, talks, discussions.

\* Special events; i.e., on-the-spot coverage of an election or the arrival of an important visitor, etc.

\* Variety, a combination including music, skits, comedy, vaudeville, etc.

\* Religious.

\* Announcements.

### Principles

\* Regularity.

Regularity is an essential element of programming. The radio programmer must create habitual program patterns in order to build a regular audience. Content, style, and format should follow an established pattern.

\* Repetition.

Repetition is necessary for oral learning; therefore, key themes, phrases, or slogans should be repeated.

\* Suitability.

The radio program must suit the taste and needs of the audience. Program style and format should follow the patterns to which the audience is accustomed.

\* Exploitation of censorship

Discussion or presentation of banned books, plays, music, and political topics is readily received by the audience. The same is true for news withheld by censors. In breaking the censorship, the influence campaign specialist must be certain that the reason for censoring the items was political and not moral.

\* Voice.

Having announcers with attractive voice features is essential to successful radio operations.

The emotional tone conveyed by the voice may influence the listener more than the logic of arguments.

Announcers whose accents are similar to those of unpopular groups should not be used.

Female voices are used to exploit nostalgia or to attract female audiences. Due to the status of women in some parts of the world female voices are resented.

### Classification

Programs are classified according to the content, intent, and origin:

\* Content.

The most common and useful radio program classification is by content. News reporting, commentaries, announcements, educational or informative documentaries, music, interviews, discussions, religious programs, drama, and women's programs are the most common examples.

\* Intent.

Classification by "intent" is useful in planning to obtain a desired response with a particular broadcast(s). Programs are produced to induce such emotional reactions as confidence, hope, fear, nostalgia, frustration, etc.

\* Origin.

Classification by "origin" pertains to the source of the message; i.e., official, unofficial, authoritative, high military command, political party, etc. **21**

## Television

Television is one of the most effective media for persuasion. It offers many advantages for influence operations, and its wide application in other fields contributes to its acceptance and use. It is appropriate for use in limited and general operations.

Television is an all-encompassing-mass communication medium. Like radio, it makes use of the sense of hearing to convey an idea. Like printed material, it makes use of the sense of sight, adding the element of motion. Also like the motion picture, it combines sight, sound, and motion. Television is immediate; in effect, it places the viewer in two locations simultaneously, creating the illusion of participating in a distant event.

### Advantages

#### \* Speed.

Television programs can reach large segments of the target audience rapidly. The transmission of events can be instantaneous.

#### \* Overcomes illiteracy.

Illiteracy is not a barrier; an audience need not be able to read.

#### \* Unifies.

Television brings people in widely separate locations closer together by exposing them visually to the same ideas and concepts.

#### \* Aural-visual.

Television appeals to two senses, each reinforcing the other. This gives the viewer a sense of involvement.

### Disadvantages

#### \* Bandwidth limitations.

There may not be sufficient Internet bandwidth available to provide a quality video stream to be viewed in the target area.

#### \* Network access.

Continuous Internet access may not be available for the target area.

#### \* Censorship.

Restrictive Internet firewalls may prevent the target area from accessing the content.

#### \* Cost.

This method of content distribution requires sophisticated production and distribution computer equipment.

#### \* Program requirements.

A substantial production staff and supporting equipment are required to produce daily programs. Each day's operation requires a large amount of film, videotape and live programming to sustain a program schedule.

#### \* Maintenance.

Maintenance is highly technical, requiring trained and skilled technicians and engineers.

#### \* Personnel.

Television is a complicated communication medium, demanding specialized personnel with a wide range of scarce skills. **22**

## Video

Video can be used to persuade or influence people and can be packaged in numerous ways. Most often videos that are intended to influence are produced in a documentary style production or fictional screenplay. These are produced to convince the viewer of a specific political point or influence the opinions or behavior of the audience. Video is a very effective media for influencing people.

### Capabilities of Video

#### \* Credible.

There is a tendency for most children and a high percentage of adults to accept without question all presumably factual information presented in a video. Even obviously inaccurate statements or pictures are apparently accepted as "truth."

#### \* Audience Illiteracy.

Illiteracy is no barrier to the application of video in influence operations, although it is a critical factor in terms of the effect a particular video may produce on illiterate or semi-illiterate groups within a given society.

#### \* Dramatic.

Video is dramatic. Themes are indirectly presented in a variety of ways.

#### \* Recall.

Video has generally been found to elicit a high degree of recall in both adults and children due to the dimensions of sight and sound reinforced by moving images.

#### \* Universal.

Video is a universal communications medium due to its combined audio-visual dimensions, mass distribution, and relative ease of presentation.

### Limitation of Video

#### \* Preparation.

Much time and effort are required to produce video.

#### \* Audience Restrictions.

There may be restrictions placed on local populations prohibiting them from sharing video content.

#### \* Content.

The content of the video may not be applicable to the existing situation. Video content may become dated and untimely.

### Disadvantages

#### \* Network Access.

Continuous Internet access may not be available for the target area to allow content download or viewing.

#### \* Censorship.

Restrictive Internet firewalls may prevent the target area from accessing the content. **23**

## **Audio**

Audio can be used to persuade or influence people that have limited technological resources. The media content can be produced in numerous ways. Most often audio that is intended to influence people is produced in a documentary style production or fictional screenplay. These are produced to convince the viewer of a specific political point or influence the opinions or behavior of the audience.

### Capabilities of Audio

- \* Dramatic.

Audio can be used as the theater of the mind. Concepts can be presented in a variety of ways.

- \* Universal

Audio is a universal communications medium due to its dimensions, mass distribution, and relative ease of presentation.

### Limitation of Audio

- \* Preparation.

Much time and effort are required to produce audio content.

- \* Audience Restrictions.

There may be restrictions placed on local populations prohibiting them from sharing audio content..

- \* Content.

The content of the audio may not be applicable to the existing situation. Audio content may become dated and untimely.

### Disadvantages

- \* Network Access.

Continuous Internet access may not be available for the target area to allow content download or viewing.

- \* Censorship.

Restrictive Internet firewalls may prevent the target area from accessing the content. **24**

## **Software**

Free and open source software for the Linux platform to assist you in the creation and distribution of your content.

### Ubuntu Studio

Ubuntu Studio is an operating system based on Ubuntu Linux that is designed for use as a multimedia workstation. It comes pre-installed with a selection of the most common Linux multimedia applications available. It is configured for the best possible performance as a multimedia workstation. You can also install additional software including - Audio, Graphics, Video, Photography and Publishing.

<http://www.ubuntustudio.org>

### Icecast

A streaming media server which currently supports both audio and video.

It supports the following free and open source audio and video codecs.

Ogg Vorbis audio - Opus audio

Ogg Theora video - WebM video

<http://www.icecast.org>

### Mixx

Advanced DJ software

<http://www.mixxx.org>

### Rivendell

A complete radio broadcast automation solution. It includes the ability for the acquisition, management, scheduling and playout of audio content.

<http://www.rivendellaudio.org/>

### Videolan

Multimedia software that can be used to stream live or recorded video to an Icecast media server.

<http://www.videolan.org>

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